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Acting CAS Dean Gets Involved

By Candy Anderson

Pointed in a positive direction and aimed directly at specific goals, Clara Anthony, acting Dean of the College of Arts and Sciences, continues her efforts for improvements here at Governor's State University.

Since 1971, Anthony has been active at GSU in various capacities. She first held a position as the Assistant Dean of Cultural Studies, dealing with basically academic areas within that college. In February of 1977 until January of 1979, she took an unpaid leave of absence in order to be an assistant to Governor James Thompson in Springfield.

"I was involved as a liaison between the governor and several state agencies including the Fair Employment Practices Commission, which is the state office that handles equal employment opportunity requirements, Manpower and Human development, which administered the CETA program, and the Department of Labor job service, which dealt with distribution of unemployment compensation and finding jobs for unemployed workers," explained Anthony. Reviewing legislature that had been proposed, preparing and drafting speeches for the governor, and working to get displaced homeowners into state housing facilities were also forms of Anthony's duties in Springfield.

Currently in her role as interim dean of the CAS, Anthony has responsibilities toward personnel management, curriculum development and a budget system in a general sense, but, she also has definite goals in mind for CAS.

"My goals would be to review existing programs to make sure

that they are appropriate for the needs of the students we say we wish to serve," Anthony commented to the Innovator. "We have to do a much better job of publicizing what we in the CAS have to offer, and what is unique about us and things that we feel we do better than other colleges in the area. We need to establish better dialogue with the community colleges and with professionals in the public schools, social service agencies and government employment."

The present student enrollment within CAS totals 400 as opposed to a much larger figure of 1,200 in 1976. This is due in part to the implementation of academic standing procedures, otherwise known as grading policies rather than the previous pass/fail system, according to Anthony. Once there is a reappearance of CAS stability in both leadership and reorganization, then build up of the college's student base can occur again. "We recognize a need for recruitment and we're working with the director of admissions in order to come up with programs that will help the college and better serve the students," Anthony stated.

Theatre, music, visual arts, women's studies, alternative energy sources and conservation are just a few of the major programs that can be explored by CAS students. With increased funding from grants and public service subsidies, CAS will be able to expand its facilities and attract a larger number of interested students. "Newsletters are sent out to former students so that we can keep in touch with them. We're hoping to expand that kind of model in recruiting



Clara Anthony, acting dean CAS

more students through recommendations by the alumni," Anthony said. She continued to say that the whole concept of a college of Arts and Sciences is in a class by itself, so to speak, and there aren't too many innovative models that will prescribe specific purposes and roles for utilization.

Formerly a teacher in the Chicago city colleges and at Northeastern Illinois University in part of their liberal arts college, Anthony gathered experience and found herself eventually arriving at GSU. "What I liked best about GSU was the experimental, innovative kinds of con-

cepts," she professes. "I found it to be one of the most challenging places in which I had ever worked. I have the opportunity to try new things and working with CAS and GSU students has been very rewarding for me personally. I am interested in trying to bridge the gap in what we are and what we say we are. This is a very crucial time in our history as we are trying to provide that balance between newness and some of the

clinging to what we have been," Anthony summarized in her commentary.

People in Anthony's position are continuously involved in creating a more stimulating educational atmosphere at GSU. That task is a heavy burden to lay on anybody's shoulders and those who decide to accept it are the innovating forces within the walls of GSU.

Public Policy Institute Gains Official Status

The Institute for Public Policy and Administration (IPPA) at Governors State University has been approved by the Illinois Board of Higher Education and the Board of Governors as an official unit of GSU, according to Dr. Peter Colby, university professor and director of the institute.

IPPA was created in February, 1978, as a pilot project funded through government grants, with help from the Governors State University Foundation. As a formal unit of the University, it now is eligible for state funding to carry out its applied research and service programs.

The institute has a six-part program, Colby says, consisting of: Research on public policy and administrative issues and publication of the results; series of courses on various aspects of politics and governance at the local level; orientation programs for prospective candidates for public office and for newly-elected public officials; round-table discussions on policy and administrative issues with ex-

perts from public, private and academic fields; workshops to help regional government employees to upgrade their skills; and student internship programs for local governments and community agencies.

Colby has announced the appointment of two graduate assistants, four institute fellows and seven community professors to participate in the IPPA program this year. The graduate assistants are Kathy Cardona, and David Strauss. Institute fellows are: Peggy Glasford, Barbara Haack, Elaine Malone, and Janet Muchnik.

Community professors—practicing professionals from the surrounding community who teach part-time at GSU—include: William Nolan, chief of the Homewood police department; James Brodie, director of public safety for Oak Forest Hospital; and Ron Nagel, history teacher at Thornwood High School.

For further information concerning the Institute of Public Policy and Administration, call (312) 534-5000, Ext. 2255.



Provost McCray (center) congratulates four of the six south suburban residents who received fellowships and graduate assistantships to pursue their master's work in Public Administrations at GSU. From left to right are Elaine Malone, Janet Muchnik, Barbara Haack and Peggy Glasford. Also honored were Kathy Cardone and David Strauss.

Editorials, comments, cartoons, and captions represent the opinion of the editorial board of *The Innovator* and do not necessarily represent the opinion of student representatives, the student body in the general, adviser, faculty, or administration of Governors State University. Signed editorials are opinion of its author. The *Innovator* recognizes fairness—therefore welcomes rebuttals, comments, or criticisms.

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Grant us the wisdom that we may learn to use our knowledge for a worthy purpose.

The *Innovator* credo.

Just Passing Through

by Roger Wont

(Roger Wont is the pen name of a member of the GSU community who is an observer of the University scene.)

Now if you weren't at the University a couple of weeks ago to hear Mrs. Hayden's son Tom and to see Mr. Fonda's daughter Jane, then you missed one of the real excitements of the year. It was a real whoop-de-doo. There were pickets carrying signs and they chanted in harmony. There were friendly discussions when passers-by stopped to bait the demonstrators. Everything was kept orderly by our well-mannered security police. The pickets were isolated cosily behind ropes but everyone could see them, talk to them, and have a rip-snorting good time with them. There weren't any Klieg lights that gala affairs usually have, and no fancy people drove up in fancy limousines. And I had a nostalgic feeling that there ought to have been just a whiff of teargas to remind us of the tearful memories of Grant Park about ten or so years ago.

The University Gymnasium was full. You'd have thought that the basketball team had been having a winning season and was about to beat its archrival, Prairie State. I wished that I had thought to ask for the popped corn concession. The two thousand or so people there enjoyed themselves shamelessly. They sighed and they cried, they applauded and cheered, and generally had a whopping big time. Which must have been why they had come out to begin with. I came to enjoy the people enjoying themselves. But I found the speeches kind of dull. I even dozed off a bit; in spite of the hard seats and all the noise.

There was a lady who sat behind me who kept giving me sharp looks like when you snore too loudly in church. I knew that she was enjoying the proceedings because she kept laughing at the wrong spots in the speeches and cheering on the speakers. Mostly she just disturbed my repose. I snorted extra loud when Jane Fonda explained that she couldn't bring herself to say anything bad about the Viet Nam government. That was supposedly because she didn't have enough information about what was going on there. This lady behind me demanded to know what right I had to snort.

I quickly dismissed from my mind several snappy answers and drawled that it didn't take a whole Congressional investigation to discover that Viet Nam had invaded Cambodia a little while ago. Now when the United States bombed Cambodia in 1970, Jane and her friends thought that that was terrible. I thought that was terrible, too. But I don't see how Viet Nam today is any more authorized to help the Cambodians achieve peace and happiness than we were in 1970. Now since Jane is an important public figure concerned about human rights, why doesn't she say something clear about those Viet Nam land grabbers? Why doesn't she tell them that their friends who supported them and who made motion pictures showing how happy and contented and peaceful they were, are more than a little disturbed that they are grabbing other people's land and practicing ethnic discrimination. Now when Viet Nam government practices ethnic discrimination, thousands of "boat people" who are of Chinese ancestry get a chance to approach their "final solution" with the blessing of the happy, contented, and peaceful Viet Nam government.

I was more interested in what Tom had to say. He was saying that there are some bad guys out there who are making a lot of money and buying up legislators to pass laws which help you and me a little bit and themselves a whole lot. I think he's right. Legislators can tell who their friends are by the size of the campaign contributions and the number of votes that can be delivered to elect them. Well, I don't have a whole lot of money to contribute but getting elected is more important to most legislators than love. We can influence the elections by my vote and your vote. And if we elect a dummy or a crook, well I guess we've just got ourselves to blame for it.

Tom was asked whether he had any answers for the economic problems he identified. Tom said he didn't have any easy answers but he could sure think up a lot of questions easy enough. He seemed to be saying that maybe legislators would pass laws to keep each other honest. Somehow this would stop the rich and powerful from getting their Congressional friends to pass laws favoring the rich and powerful. You can expect that to happen when a shrimp learns to whistle. You could appeal to the consciences of those who have the wherewithal to control legislators. On the other hand, if they had consciences they wouldn't be so rich and powerful.

Well it was a great tent meeting and I'm glad that so many of us turned out to welcome Tom and Jane and their dog and pony show. I'm only sorry that we didn't sign up those two thousand spectators for a college course called "Demagoguery on the Left and Right" or "Populism in the Eighties." They could have used the cool, logical analysis that a good professor would have given as a kind of hangover remedy to the intoxicating presence of Tom and Jane. And the University could have used the extra enrollment.

This is Roger Wont saying, "Stick it to 'em!"

Comment

Fonda-Hayden: To What Good Purpose

by Peter S. Cooper

Now that the hoopla has died down, the stars diminished in the eyes of theatrical hopefuls, and the memorable pickets stashed in various conservative attics, it may just serve a useful purpose to discuss some of the real reasons behind their appearance at GSU.

Indeed there were issues to be explored and consciousnesses raised, but more than one person agreed that the dynamic duo would finally put Governors State University on the map. I'd like to see this map someday. Didn't the Wizard of Oz put Topeka on the map? Idi Amin managed to get Uganda on the map, no matter the expense. Yes, this must be one hell of a map to inspire such longing to escape from anonymity. I couldn't help but think that GSU had joined the mainstream at last, hitched alongside that great Interstate Highway System that takes people near to where they want to go. Now that we're in "the system" where do we want to go?

Friends warned me against attending GSU, disdainfully calling it Guerrilla State. A university for radicals, dedicated to lowering the standards of higher education. Sounded like just the place for me. I was right, Governors State is a good place for someone who wants to become educated according to their own intellectual yearnings.

Unfortunately, and I say this with a certain degree of sadness, a new day is dawning, and instead of worshiping the sun, the new star on Governors State's horizon is respectability. The sum total of ten years' quiet social activism in education became crystalized on Fonda, Wednesday. For on that day, a pair of performers (yes, performers) under the guise of social activism, became a tool, a lever in raising GSU's respectability in the eyes of State and National accreditation boards in particular, and educators in general.

Before the event, those in charge scurried about these hallowed halls hearing Jericho's dreadful bugle call and

imagining the worst. Every contingency was foreseen and planned for. In the end, it-all went so smoothly that few were sure the great couple had even spoken. If it hadn't been for Libby Collins, that great conduit for the silent majority, (a line once used by Norton on the Honeymooners to describe his working habitat), there would have been no fun at all.

Who was it who said that anticipation was the greatest form of self deception? Whomever it wasn't, I just said it for them. The extent to which we deceived ourselves became apparent through the criticism of both content and rhetorical style in all their speeches. Ms. Rohdenburg wanted a blue print. F&H told us to look inside ourselves and at our immediate community in deciding our fate. Ms. Anderson called the second speaker, Mr. Maher, a "dog's act" because he talked with polished roughness about people who aren't expected to help themselves, helping themselves. Mr. Rank was more appreciative of Mr. Maher's performance, accurately describing it as the best the evening had to offer. Unfortunately, Mr. Rank's rhetorical analysis of "The Tom and Jane Show" was so rhetorical that it does not sur-

prise me that their brand of rhetoric disappointed him. After all, we are discussing form, aren't we?

Governors State was the perfect place for Tom Hayden and Jane Fonda to speak their minds. Their basic message concerned the directions that certain processes take nations, states, and individuals. GSU has involved itself in a process that will take it toward respectability in the eyes of the mainstream. With the advent of such radical and successful alternatives such as Landesfarm and others in the realm of higher education, GSU may be missing out on an opportunity to be a leader in a movement with exciting possibilities for the future.

Still, we have our beautiful sculptures. Guerrilla State will soon become an Art Museum, when innovative thought has been turned into a static form, which, to be sure, will express a certain beauty. Even if one of the past. And GSU may indeed be on the map - but in whose Atlas? How many people live along the Interstate? Fonda and Hayden and Maher talked about traveling the secondary and tertiary roads, where real people live real lives.

I wonder how we'll be able to recognize them.

Theology for Lunch Series Continues

The Governors State University "Theology for Lunch" series, sponsored by the Campus Ministry at the University, has announced concluding topics for the Fall Trimester.

The meetings, held weekly on Wednesday from noon to 1:00 p.m., are open to the public as well as the GSU faculty, staff and students.

Topics scheduled for the following seven weeks are:

Nov. 7 — "The Rabbi Tells Stories," Rabbi Leo Wolkow, Temple B'Nai Yehuda, Glenwood, Ill.

Nov. 14 — "Where Are We Going To Put All the People," Richard F. Stalzer, registered professional engineer and land surveyor.

Nov. 21 — "The Pope's Visit: A Woman's View," Sr. Marjorie Tuite, O.P., doctoral candidate

for ministerial program, Jesuit School of Theology, Chicago.

Nov. 28 — "Morality in Films," speaker to be announced.

Dec. 6 — "The Greek Passion—Reflections from the Aegean," The Rev. Mr. Elmer Witt, GSU Campus Ministries.

Dec. 13 — "The Case For Contemplation," The Rev. Dr. Martin K. Hopkins, O.P., author and director of adult education, Dominican House of Studies, River Forest, Ill.

December 19 — "Little Town of Bethlehem," Prof. Anthony Wei, GSU College of Arts and Sciences.

"Theology for Lunch" is held in room E1105. Participants are asked to bring a brown bag lunch or purchase food at the University cafeteria. For further information, call 534-5000, Ext. 2149.

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Forty Additional Bilingual Scholarships Available

A new federal grant, making available 40 more scholarships in Bilingual-Bicultural Education Administration and Supervision, has been awarded to Governors State University. This second grant makes a total of 108 scholarships to students seeking degrees in Bilingual Education.

The new scholarships are being offered to students seeking an M.A. beginning with the 1980 winter trimester. These scholarships will cover full tuition, parking and activity fees at GSU. Prospective candidates should be aware that oral interviews and testing for new students is Dec. 4, and deadline for admission and credentials is Dec. 10.

Applicants for scholarships are

required to hold a bachelor degree from an accredited institution of higher learning; two years of verified full-time teaching experience in schools recognized by the Illinois Office of Education; a grade point average of 3.0 or better (on a 4.0 scale); written recommendations from two school of-

ficials; and a fluency in English and Spanish or another language used in Illinois bilingual programs.

Further information about the scholarships can be obtained by calling Dr. Vinicio H. Reyes or Dr. Paul Martinez at (312) 534-5000, EXT. 2294 or 2373.

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Anievas to perform Nov. 16 at GSU

Agustin Anievas, internationally-hailed concert pianist, will bring what has been called "among the superior talents of his generation" to the stage of Governors State University Music Recital Hall on Friday, Nov. 16 as part of the University's Classical Music Series.

The New York-born virtuoso will feature works of Schubert, Beethoven, Schumann and Liszt. It is noteworthy that his Angel recording of Schubert's Eight Impromptus—four of which he will play at GSU—prompted the French magazine *Diapason* to declare, "By these comparisons (with other great pianists of today) one sees at what level Anievas stands: The highest."

Anievas was a child prodigy, playing his first public concert at the age of 4. At 8, he played at the Pan-American Union in Washington and four years later gave a recital at Mexico's Palace of Fine Arts, the first child ever to receive this honor.

While a student at Julliard, he made his orchestral debut at 18 with the New York Little Orchestra. His fame was spreading through the numerous awards he won: the Michaels Award in Chicago; the 1959 Concert Artists Guild Award in New York; prizes in the 1960 Brussels and Bolzano competitions; and top prize in the prestigious First International

Dimitri Mitropoulos Music Competition in 1961.

Anievas has performed with orchestras throughout the United States, including the Chicago Symphony, Cleveland Orchestra and Florida Philharmonic, and in most of the major musical meccas throughout the world. He is a particularly distinguished interpreter of Romantic keyboard music. His recording of the Brahms Handel Variations prompted critic Winthrop Sargeant to write in *The New Yorker*: "I have never heard anyone else play this piece of music so beautifully, and I don't see any reason that there should ever be another recording made of it."

Agustin Anievas' solid success is his method of study. Not only does he spend long hours practicing, but he also spends more hours studying the life and works of any composer he performs. "I try to relieve some of the events around the time when the work was composed, correlating them to the experiences in my own life. This helps me to interpret the music as the composer intended," he says.

The GSU concert, sponsored by the Office of Student Activities, is open to the public. Tickets are \$2.00 for the public and \$1.00 for GSU faculty and staff, members of the GSU Alumni Association and senior citizens. GSU students are admitted free.

Women's Organization establish scholarships

The Governors State University Women's Organization has presented the university with funds to establish three \$100 scholarships for female students.

Women who wish to be considered for the scholarships must be classified as a degree-seeking junior, senior or graduate student in good academic standing with a 3.0 cumulative point average or at least an 85% completion rate. An application and current transcript must be submitted to the chairperson of the scholarship committee in the Office of Financial Aid by Nov. 9.

The scholarship recipients will be selected by a three-member panel consisting of a student, a faculty member and a representative of the GSU Women's Organization.

For further information, contact the University Office of Financial Aid at (312) 534-5000 Ext. 2161.

Chicago International Film Fest Opens

Full Slate Awaits All At Filmfest

What's worse than a foreign film with subtitles? A thousand dollar stereo system with no speakers? How about having your car break down in Toledo for a week? An orphan with an Oedipal complex? Seriously, there's only one thing worse than a sub-titled movie. That's a good foreign film dubbed in English.

There are several foreign films which appear to be good bets at the 15th annual Chicago International Film Festival, not in the least of which is Francesco Rosi's "Christ Stopped at Eboli" which was chosen to open the festival Friday, November 2nd. Other notable foreign films include "Mama Turns 100" by

Carlos Saura, a Spanish director whose work is a favorite of regular festival goers, and "In a Year with 13 Moons," by Rainer Werner Fassbinder, the German director.

For those whose tastes run closer to home there are a number of American/English (so subtitles even for the literate), films

which should appeal. "Best Boy" from Ira Wohl and "Wise Blood" from John Huston are the fore runners, while "The Bugs Bunny-Road Runner Movie", a compilation of their best moments, "A Tribute to George Cukor," ("Dinner at Eight" "Adam's Rib," and Judy Garland's "A Star is Born"), Albert Johnson's lecture, "The

Musical Film Revisited," and a Tribute to Karen Black (a hometown girl made good) will give those who attend a wide choice of cinematic experiences.

The fest will be conducted at three Northside theatres: The village, 1548 N. Clark St.; the Biograph, 2433 N. Lincoln Ave., and the Varsity, 1710 Sherman Ave., Evanston. For details about particular shows or other features, check your local papers or call the theatres mentioned.

Most importantly, don't be intimidated by the term "Film Festival" - after fifteen years Chicagoans, like the little train who thought he could, can now say proudly, "I know we Cannes!"

Oh My Gosh, La Gache: Confused Expectations

By Peter S. Cooper

The program reads, "LA GACHE, a world premier, by Richard Harris." The blank was a thick black line through the word, "Comedy," which created a certain confusion in the mind of the reader. Had the author, Harris ordered the word struck from the program or had the director? At any rate, the world premiere of Richard Harris' new play at the St. Nicholas theatre suffered from more than a last minute program alternation.

Set in a small cafe in Marseille on the third of October, 1978, the story centers around the gangland-style killing of nine members of the Union Corse, the French equivalent to our Cosa Nostra. The audience is introduced to a coterie of petty criminals, an idealistic Tunisian cafe owner, a bullying, petty journalist, and a poetic, petty police investigator. The entire first act is so devoted to describing these characters' pettiness that it took an extreme act of will to stay for the second act.

Luckily, it was a willful audience, for the second act saw all these characters grow beyond their first act proportions to participate in a wholly satisfactory conclusion; satisfactory both in terms of drama and effect. Selene, the Tunisian cafe owner, played by Beth Shields, only became real when the seriousness of the gang's plight allowed her abstract fears to turn to almost relaxed consternation. Unfortunately, much of her character's weight was lost through the miscasting of a young red-head in the role as the only person in the assemblage capable of seeing beyond their own selfish aims.

Selene loves Perdu, the leader of the low-life, played seemingly without conviction by William Fitzgerald. To be fair to Mr. Fitzgerald, the author only develops this central character through the other cast members' eyes. If Harris intended Perdu to be so constrained then he has been unfair to both the actor and the audience, for the play revolves around Perdu's choices. In fact, Perdu's most difficult dilemma, whether he should give up his job on the docks to regain his respect in the eyes of his gang, is squandered and resolved late in the first act; too soon to have any impact on the climax and too late to play any real part in establishing his later motivation.

The rest of the gang consists of

Vipere, a venomous blonde played spittingly by Amy Morton. Vipere is tough, almost unreasonably so, and would have been even more effective were her features somewhat flawed. Had she a scar, lines around the eyes, or even acne, her anger would have been able to attach itself to her person. As it is, her smooth, classic beauty got in the way of her performance. (What's the opposite of a left handed compliment; a right handed criticism!). The other member of the gang, Django, played appealingly by Mark Ketterson, was comically in over his head throughout the play. Ketterson brought a special life to the play and should be quite pleased with his performance.

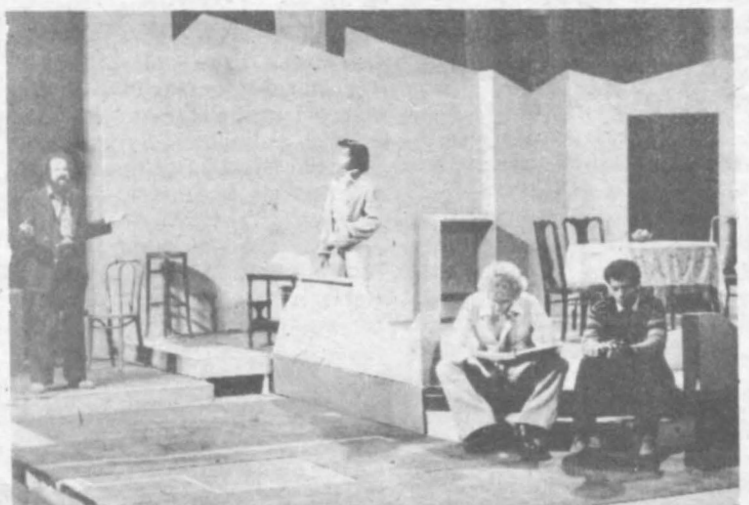
Once the gang is introduced, the law arrives in the person of Tapinois, a poetic investigator whose prime concern is the eventual publication of his yet-to-be-written memoirs. Played by John Slankard, the inspector is himself from beginning to end. Tapinois, a man very much concerned with social form and personal safety, removes his gloves with elegant care, a performance he no doubt repeats each time he's forced to draw his pistol. Tapinois is vindicated of any foppish egoism as it is his actions at the climax that allows the other characters to grow into their full dramatic potential. Slankard steals the show both unobtrusively and unashamedly.

The killing of the nine gang members puts Marseille on equal footing with Chicago, and it becomes a point of dubious honor among the low-life on the docks that their city should be capable of such infamy. Reclame, a

pushy journalist a la Bernstein, is played by Ralph Concepcion. It is Reclame who energizes the plot through his insistence that the massacre is the major event of the century and should be capitalized on by all. La Gache, the petty gang, unwittingly claims responsibility in order to save their collective pride before the sneering journalist's innuendoes surrounding their ability to function as criminals. Reclame also manages to involve Tapinois and they are off and running.

Every fairy tale needs a witch, and the dark reality does indeed arrive in the person of The Mole, a blind connoisseur of crime, played skillfully by Arnie Kleban. The Mole represents an ideal to La Gache; refined, quietly arrogant, capable of instilling instant fear and respect in those he encounters. Kleban did all these things deftly.

Deleting the word "Comedy" from the program was a mistake. Humor saves La Gache from being a disaster. There are many ingenious moments provided by Harris' script which were elicited with smooth facility by Steven Schachter's crisp direction. And that wonderful second act! I haunts me still that I cannot discover just exactly how Harris and Schachter managed to turn a skeptic into a believer. It's easier to pick a play apart, weigh the effect of each scene, character, and relationship that correctly appraise one's total reaction, and then advise others to see or not for themselves. My advice is to go see *La Gache* and then write a letter to the editor. She hasn't received much mail recently.



"View From the Bridge" cast rehearses for Nov. 9 opening. (Photo by Kevin Corcoran)

Superb Performance Garnerers Plaudits



Bette Midler as the rose, a hard rock superstar.

BY LESLIE FAISON

"The Rose" is electrifying! "The Rose" is super sensational! "The Rose," written by Bill Kerle, a \$9 million, 20th Century Fox production, is inspired by the intensely masochistic existence of rock singer Janis Joplin. A fast-living, hard-drinking broad, Joplin died at the age of 27 and "left a beautiful corpse." Bette Midler plays the multi-talented performer whose love affairs and professional triumphs never completely satisfy her restlessness. Phenomenally successful, Joplin's arid, small-town background failed to provide the emotional security needed to cope with her public acclaim.

At a time of crises—radically changing social and personal values, an unpopular war being waged on foreign soil—the rock concert stars spoke for the 60's generation. America's youth, living at emotional extremes, could identify and emote through

Rose, very much a heroine of her time. Midler's character is a composite portrait of many popular singers of the 1960's. Her vulnerability hidden by an awesome stage presence, Rose safely becomes her own self from beyond the spotlight. After watching this gut-grabbing thriller one is emotionally drained by Midler's explosive portrayal of the insatiable booze hound from Port Arthur, Texas. Sustained by amphetamines, pints of scotch, fifths of Jack Daniels and Southern Comfort, Joplin plummeted to death in a pool of pills and liquor. Midler's in-depth representation is testimony to the fact.

On a rampage for sex, wealth and applause, Rose torches up and down stage, feeding the frenzy of adoring fans and dropping lovers faster than they go AWOL. Co-stars Alan Bates as Rudge and Frederick Forrest as Dyer,

the sincere, long-suffering paramour, support the tempestuous Rose through her bouts with the bottle and during numerous romantic flings.

Dyer, willing to sacrifice morals and military duties, returns to his fiery sweetheart after a series of ego-bruising episodes with her. Following a fight with one of Rose's admirers in the Pink Flamingo, the Houston dive where the songstress made her first bid for stardom, he escapes, at last, the foul barbs of the jaded flower, who so desperately needs, but tramples, over the men who want her. In a scene comically poignant, Dyer flags down a semi, jumps in the cab and leaves a pleading wild Rose to pursue her wanton appetites that nurture a yen not only for male, but female lovers. Rudge, the manager/promoter, is hard put to keep the singer from drinking

herself to death and missing engagements. In one violent exchange with the star he threatens to cancel their contract, but clings to the hope that somehow Rose will appear, get up on stage and wail her heart out. And she does, collapsing in the final scene from an overdose of alcohol and barbiturates.

No one can deny the talent is good, better, in fact, than Mark Rydell's directing. As a motion picture, "The Rose" is no great shakes but Midler's performance is virtuoso. She is thoroughly believable in depicting a commitment to the audience. Bombed out of her mind, she is dragged to the microphone yet, once warmed up, performs admirably in gutsy, soul-searching abandon. In voice style hauntingly reminiscent of Joplin's, Midler projects a rough, rich timbre when shouting rock numbers and yields a tender, plaintive resonance in pining blues ballads. Melodic cascades pour tales of unrequited love and no-good men, bathing the audience in rivers of woe. Using an interesting repertoire of vocal styles with standard and new tunes, Midler delivers a dramatic recreation of the 60's era with its authentic music. "When a Man Loves a Woman," "Keep on Rockin'," "Evil Lies" and "Stay With Me," with lyrics by a medley of artists, including Percy Sledge, Jerry Ragavoi, George Weiss and Carol Locatell, flow in vaporous streams from a raging heart.

One is made aware that Rose's fierce compulsion to be appreciated is not greater than a desire to give her turned-on worshippers their night's worth of rock and roll. Love is the catalyst in the spontaneity of reaching out to the adoring throngs. Apologizing for being late, Rose makes amends. "Do you forgive me? I forgive you," she croons and the audience roars its af-

fection.

In her own right Midler, a 5'1" dynamo, has commanding stage charisma, as did Joplin. Spicing shows with off-color jokes, profane language and a bit of burlesque, her New York and Los Angeles audiences stomp, scream, groan, whistle and yell. But Midler, who plays big name night clubs and theaters, is principally a singer of ballad parodies and swing music, incorporating only a bit of rock and roll into her act. She calls herself a speedy little person with endless energy" but did not anticipate the pressure of performing hard, driving, music for one hour sets until she became aware of Joplin's life style and acted in "The Rose." Turning down the part in 1972, she was coaxed into accepting it by producer Aaron Russo who, from the beginning, felt her a natural for the lead role. Actual shooting began April 24, 1978, in New York City and was completed in Los Angeles.

A resident of Beverly Hills, Midler says she wants \$20 million "and a husband who is intelligent, witty and good in bed." She is well on her way to having her cake and eating it too, from all appearances. From go-go dancer to stage entertainer to a motion picture debut, the "Divine Miss M", a practitioner of camp, burlesque, parody, whatever one would call it, is getting a major slice of the action. Destined for super stardom, Midler is hailed as the next Barbra Streisand. Rumor has it she will be nominated for an Oscar for her recent portrayal on screen. To date, three major Hollywood studios are bidding for her next film.

"The Rose," opening Friday, November 9, will be shown at the Esquire and Ford City Cinema in Chicago and suburban theaters. You will be impressed when you see it.

Job Mart

The postings in the "Job Mart" are for GSU students and alumni who are REGISTERED WITH THE UNIVERSITY PLACEMENT OFFICE. We will be happy to furnish information if you will come into the Placement Office and present the Job Number shown above the position in which you are interested. If you have a completed and up to date credential file in the Placement Office but it is impossible for you to get into our office during office hours, please contact Mrs. Mary Hughes at Extension 2163-4.

The visit of Jewel Foods has been rescheduled for November 14, 1979. The response of the first sign-up was so positive that two interviewers will be on campus. So it is still possible to sign up for the management trainee program. All that Jewel requires is that one have a degree in any major this year. Trainee salary is \$14,000. Assistant Store Manager is \$20,000 to \$22,000, and Store Managers \$30,000 to \$50,000, depending on size of the store. Contact the Placement Office for details.

E-HE-1487 (GSU) DESIGN/TECHNICAL UNIVERSITY PROFESSOR

M.F.A. or Ph.D. in Design/Technical Theatre with some experience in a college or university setting. Must be able to work with new sophisticated light and sound system in a "Black-Box" theatre. New graduates invited to apply. To design/tech four major productions, supervise children's touring show, and teach about 19 units including scene design, lighting, stage management, theatre management, etc. DEADLINE Nov. 15 GSU

E-OTHER-419 SCHOOL SOCIAL WORKER

Requires Master's degree in Social Work. To collect social history information, serve as a resource person, assist families and students, and serve as liaison, etc. Salary based on teachers' salary schedule. DEADLINE December 1, 1979. Crete, IL. **E-SP-260 LEARNING DISABILITIES TEACHER** Requires Type 10 Illinois Teaching Certificate. To work in self-contained classroom. Salary according to teachers' salary schedule. DEADLINE November 9, 1979. Crete, IL. **B-ACC-95 INTERNAL AUDITOR** Requires college degree in accounting and 2 to 3 years of financial or operational auditing experience. Knowledge of Systems Analysis (Manual Systems), audit skills and accounting. Salary range is \$14,950 to \$18,675. Chicago.

E-HE-1491 ART HISTORY Ph.D. preferred, A.B.D. required. Area of concentration in modern American and European, emphasis on contemporary art. DEADLINE Feb. 29. Mt. Pleasant, MI.

E-HE-1492 ART EDUCATION Ph.D. or Ed.D. preferred, A.B.D. considered. At least three years teaching art in public schools and/or college teaching experience essential. DEADLINE Feb. 29. Mt. Pleasant, MI.

E-HR-1493 CLERICAL/SERVICE ADMIN/PROFESSIONAL STAFF

The most recent listing of positions available with Purdue University is now in the University Placement Office

PS-FED-193 TRANSPORTATION COST ANALYSTS Three years general experience and three years specialized experience required OR a bachelor's degree may be substituted for the three years of general experience. Graduate education may be substituted for specialized experience. For details, see the Placement Office. Open until filled. Washington, D.C.

PS-ST-105 STATE GOVERNMENT POSITIONS

The most recent listing of employment opportunities within state government agencies is now in the Placement Office for your review.

PS-LO-150 PLANNER I

Requires degree in planning, agriculture, or related field. To work a water quality planning program of an established Regional Planning Agency. Beginning salary \$10,070. DEADLINE November 12. Carbondale, IL.

B-MGMT-112 MANAGEMENT TRAINEE

Will receive three months of individualized training after which will be given your own department to directly supervise 10 to 30 employees. Growth potential is unlimited. Excellent fringe benefits. Alsip, IL.

B-OTHER-58 BUSINESS ANALYST

Requires approximately 5 years experience in Agrifinance OR present employment in Agribusiness. Prefer educational background in economics or finance. Prefer B.A. or M.A. in Business or Economics. Duties would be to analyze financial data of businesses in which firm might invest. Salary in mid 20's with excellent fringe benefits. Some light travel involved throughout the U.S. Lake Forest, IL.

E-EL-352 INDUSTRIAL ARTS Requires Illinois K-12 specialists certificate (may be applied for upon appointment). Should have a strong background in both woods and drafting and experience in junior high student teaching would be valuable. River Grove, IL.

E-SEC-380 GUIDANCE COUNSELOR

Minimum of Masters degree in Guidance and Counseling with proper Illinois certification. Coeducational physical education instructor with supervision of girls locker room. Coaching of girls' volleyball and girls' track. Gardner, IL.

Classifieds

FOR RENT: FURNISHED THREE STORY TOWNHOUSE. 3 Bedrooms, 2½ baths, study, fireplace, patio with view of oak grove, stereo, microwave oven, dishwasher, air conditioning, washer and dryer. Available Dec. 21 for one year lease. Call 534-5467 (a.m.)